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which have been brought to bear upon the art of design in its varying phases. The writer presupposes that the ability to design is not a secret that Nature has vouchsafed to genius alone—that it is, in fact, “quite as much a matter of persistent work as of fortuitous inheritance.” Under this conviction the teaching of design becomes eminently worth while. But the writer does not maintain that instruction is all that is necessary to produce good designers. More than once he reminds his readers that work rises to the level of the worker—never higher, and from first to last his plea is for conscientious effort. Much of the characterless work of today, he declares, comes from lack of knowledge of material, so that he strongly advocates letting the student of design “build things with his hands.” But warning is given lest the hand take the place of the head, lest it merely feed the machine, and the value of individuality as a factor in art is explicitly demonstrated. In a chapter on constructive designing, Mr. Batchelder uses an apt simile to illustrate the absurdity of divorcing the esthetic and the practical. He says, “The one is to the other as feathers to the bird; we cannot say ‘Here are feathers, counting for beauty; that which remains is the bird,’ yet it is quite in accord with modern thought and practice to assume that a practical man may attend to the practical side of a problem, leaving an artist to ornament or decorate it.” The writer, furthermore, gives expression to a new thought when he declares that what we need most today are shop-trained artists—men and women who are constantly dealing with practical problems and meeting the peculiar needs of their time. These are but chance quotations, which give, however, indication of the trend of the work. The bulk of the book concerns itself with a scholarly consideration of the elements and application of design, neither too vague nor too subtle to be beyond the comprehension of most intelligent artisans. The majority of the chapters were first published in the *Craftsman*, but they are well related, and the value of the text is enhanced by numerous illustrations.

LANDSCAPE GARDENING STUDIES, BY SAMUEL PARSONS, John Lane Company, New York, Publishers. Price \$2.00 net.

It is not often that an expert writes of his own work, but this volume is made up of a series of descriptions of the author's undertakings which represent certain types and phases of the art he practices. For instance, one chapter is devoted to a description of a hillside park, another to a park at the seaside, a third tells of treatment given two country places and still others of the Central Park Plan and of a tentative plan for a park in Washington. The descriptions are neither very technical nor yet pictorially vivid, but rather in the form of notes emphasizing special characteristics. In the chapters on lawns, evergreens, and rhododendrons practical information is given as regard selection, plantings and upkeep. The author is a strong believer in the realistic treatment of landscape.

MODERN ART AT VENICE, AND OTHER NOTES, BY A. E. G. J. M. BOWLES, Publisher, New York.

Eight short essays written, from time to time, as, perchance, the author has found desire for expression, make up this little volume, which is in itself, typographically, a work of art. The first gives an account, both intimate and critical, of the biennial exhibition of contemporary art held at Venice in 1909. The writer tells of that which he, himself, found most interesting, and thereby genuinely interests his readers. This is, likewise, true of the subsequent essays on “The Imagination of Maxfield Parrish,” “The Paintings of Eduard J. Steichen,” “Landscapes by Clark G. Voorhees,” “William Glackens—Realist,” each of which is exceedingly brief but distinctly personal. Referring to W. E. Henley as an art critic the writer reminds his readers that brevity is the soul of the essay, and this attribute of virtue, as well as others previously mentioned, these essays possess. There is something refreshing, as well as impressive, in these critical writings which savor so little of the formality of modern critical style.